

A SERIES OF ORGAN PIECES IN VARIOUS STYLES — for — CHURCH AND CONCERT USE COMPOSED BY ERNEST R. KROEGER.

INTRODUCTION AND FUGUE IN C MINOR. <i>Op. 27</i>	60 ^{CT5}
SCENE ORIENTALE <i>Op. 37 No. 1. in D Minor</i>	30
SCENE ORIENTALE <i>Op. 37 No. 2. in B Minor</i>	30
SCENE ORIENTALE <i>Op. 37 No. 3. in A Flat Major</i>	50

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ANDANTE TRISTAMENTE	30
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GT. DULCIANA. (GT. TO PED.)
CH. CLARABELLA OR MELODIA.
SW. VOX HUMANA. & ST. DIAP.
PED. 16th BOURDON.

SCENE ORIENTALE.

E. R. KROEGER, Op. 37, No 2.

Lento. (♩ = 63)

The first system of the musical score features three staves. The top staff, for Dulciana, begins with a piano (*p*) dynamic and contains a complex, rapid sixteenth-note passage. The middle staff, for Clarabella or Melodia, provides a simple harmonic accompaniment with quarter notes. The bottom staff, for the remaining instruments, plays a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

The second system continues the musical themes. The Dulciana part maintains its intricate sixteenth-note texture. The Clarabella part continues with its quarter-note accompaniment. The bottom staff's eighth-note accompaniment remains consistent. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

The third system concludes the piece. The Dulciana part features a final flourish of sixteenth notes. The Clarabella part ends with a few final quarter notes. The bottom staff concludes with a final eighth-note accompaniment. The system ends with a double bar line and a final chord.

CLOSE VOX HUM. ADD 16' BOUR. SAL. & 4' FLUTE.

First system of the musical score. It includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts for strings and woodwinds. The vocal parts are marked with *mf* and *p*. The instrumental parts include a woodwind section with a *CH. ADD CLARINET.* and a string section with a *rit.* marking.

Second system of the musical score. It continues the vocal and instrumental parts from the first system. The vocal parts are marked with *mf* and *p*. The instrumental parts include a woodwind section with a *CH. ADD CLARINET.* and a string section with a *rit.* marking.

Third system of the musical score. It continues the vocal and instrumental parts from the second system. The vocal parts are marked with *mf* and *p*. The instrumental parts include a woodwind section with a *CH. CLARINET OFF a tempo.* and a string section with a *rit.* marking.

Fourth system of the musical score. It continues the vocal and instrumental parts from the third system. The vocal parts are marked with *mf* and *p*. The instrumental parts include a woodwind section with a *CH. CLARINET OFF a tempo.* and a string section with a *rit.* marking.

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I have ventured to suggest the Registration for the various pieces throughout this Volume keeping in mind the resources of the ordinary Three Manual Organ;
However, with a little management in the use of Stops, all of these pieces can be well and effectively played upon any organ of two manuals, of full compass and the customary variety of registers.

Wm. E. Ashmall.